

Market at Abidjan, serigraph by Jessie Wilber, 1966



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2012-2014 EDUCATIONAL EXHIBITS



EXHIBIT 12
DATE Feb. 6, 2013
HB 9



Japanese Woodblock Print
Neil Jussila
Edith Freeman

NOVEMBER 1-30, 2012 Impressions of Africa by Jessie Wilber and Frances Senska. Printmaker Jessie Wilber (1912-1989) and ceramics artist Frances Senska (1914-2010) helped forge the contemporary arts community in Montana. As teachers at MSU in Bozeman, they influenced generations of artists and were central to the energy and innovation of the era. Frances most noticeably mentored Rudy Autio and Peter Voulkos of the Archie Bray Foundation. In 1966, they visited Cameroon, Africa where Frances was born. The result was Jessie's dynamic serigraph series "Impressions of Africa". This MAGDA exhibit includes 12 of Jessie's prints and 2 cover boards made from the proofs. Also included is one of Frances' distinctive YA-BA-BO pots, which she began producing immediately after the trip, and other educational materials. This exhibit travels to Red Lodge from the Holter Museum of Art in Helena.

JANUARY 2-30, 2013 Neil Jussila: Joseph in Montana – The Nez Perce Epic. This exhibit includes expressive paintings that capture the range of emotion and physical exertion that might have been felt by the Niimiipu, Nez Perce, as they fled the 7th Cavalry in 1877 along a perilous and battle-filled, 1170 mile long journey through Idaho and Montana. Growing up and serving the country during an especially divisive time, Neil Jussila eventually found solace in painting. His work is among the most poetic and sensitive non-objective work done in the region and reflects his ability to transcend the literal implications of socio/political culture. Raised in Butte, Neil served as a Vietnam combat veteran before earning his Bachelor of Science degree (1966) and a Master of Arts Administration degree (1969) from MSU Bozeman. He is Professor of Art and has taught at MSU Billings since 1969. 16 oil paintings from the Paris Gibson Square Museum of Art, Great Falls.

APRIL 15–MAY 31, 2013 Frances Carroll Brown: Bitterroot Portraits. Granddaughter of Marcus Daly, Frances Carroll Brown had strong ties to Montana and the Bitterroot Valley. She regularly visited the Stock Farm outside of Hamilton to attend social events and celebrate holidays. She traveled to Europe and lived in France before fleeing at the onset of WWII. Her psychological portraits are artistically and historically significant, ranging in subject from workers and day laborers to members of high society. Brown's work is fundamentally humanistic, revealing a fascination with a variety of racial, religious and class background, emphasizing the essential unity of people everywhere. Frances Carroll Brown's art contributes to an expanding category of significant female artists who played a compelling role in Montana's art history. It is estimated that some of the pieces were done in the 1930s and 1940s, then some done later in the 1960s. 19 paintings and 7 drawings in this MAGDA Exhibit from the Montana Museum of Art and Culture, Missoula.

OCTOBER 1-31, 2013 The Japanese Woodblock Print: An Extension of the Impermanent. Japanese woodblock prints are products of an incredible skill and are items of amazing beauty. The history of the Japanese woodblock is overflowing with details of human interest and intrigue. Until the mid to late 20th century, the production of a single print involved a collaboration of a number of parties. Artist, carver, printer, and publisher didn't always see eye to eye. Artists and their subject matter, especially actors, were sometimes at odds with the end product of the work. Add to this mix a number of natural and man-made disasters along with a world war and the incredible turmoil of Japan's history as it moves away from an isolationist nation toward a more international future, and the historical cross-section of prints in this exhibit becomes real artifacts of an incredible past. This exhibit is comprised 50 of original and genuine woodblock prints by 20 different artists created as early as the 18th century and as recently as the early second half of the 20th century. The prints are part of the George and Clair Loudon collection, Carr Gallery, Idaho Falls Arts Council.

APRIL 1-30, 2014 Edith Freeman's Montana Seasons. The late Edith Freeman was an artist, teacher, and rancher. Her lush and serene woodblock prints capture central Montana in all its varied seasons, evoking memories and reminding us of our region's beauties. This wonderful exhibit, drawn entirely from the Yellowstone Art Museum's significant permanent collection holdings of Freeman's work, features her works through all four seasons in Montana. 16 pieces comprise this MAGDA exhibit from the Yellowstone Art Museum.

MAY 1–JUNE 15, 2014 Opus Corvus Exhibit. Crows and ravens are both revered and reviled. They are one of the few avian species to thrive in the presence of man, using intelligence and adaptability to survive. Their feats of sometimes ruthless ingenuity, along with their trickster traits in the pursuit of their goals, are nearly unprecedented in the animal world. It is perhaps because these traits remind us uncomfortably of ourselves at times that crows and ravens have earned a significant place in art, literature and religion over the millennia. This exhibit is a collection of toned black and white photographs by photographer Larry Blackwood. The exhibit, containing 30 photographs, acknowledges the varied folklore surrounding these birds, portraying them as central iconic characters but also as the mysteriously and darkly surreal inhabitants of a world that exists primarily in our peripheral vision. This exhibit travels to Red Lodge from Missoula Art Museum.

NOVEMBER 1-30, 2014 Hidden in Plain Sight: Photographing the Hutterites of Liberty County. Hutterite colonies are a photographic Eden. Their colorful clothing, the muted earth tones of the prairie, and the immense skies become visually rich metaphors for the contrast of their centuries-old communal lives of faith with the increasingly vast, inescapable, individuating technological forces of the 21st Century – forces that are tugging us all, ready or not, into the future. This show is the story of Jill Brody's engagement over a 4 year period with the Hutterites of Liberty County. From her first encounter with the Hutterites when they let her know that despite their uncertainty about what she was doing, they trusted her intentions even though her work would end up on the Internet, a medium they distrust. This exhibit features over 30 color photographs, sponsored by the Missoula Art Museum.